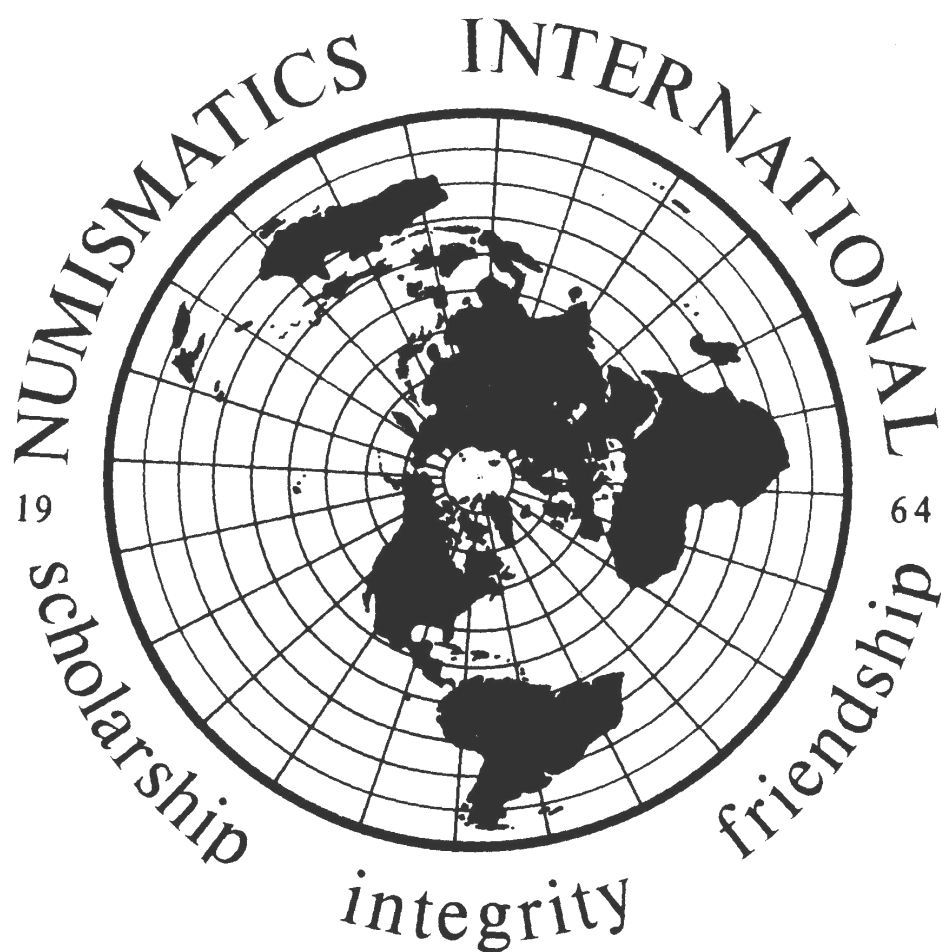


# NI Bulletin

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May / June 2010

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## Membership Report

The following persons have applied for membership. Unless objections in writing are received by July 1, 2010 the memberships are effective that day.

- 2727 Eric Crawford, PO Box 211711, Royal Palm Beach, FL 33421. Ancient classical and Chinese.
- 2728 M.S. Sowdaiyan, c/o Postmaster, 68, Fourth Street, Thanjavur-6, 613006 Tamil Nadu, South India, India. Ancient coins, natural, leaders, cricket.
- 2729 David F. Fanning, PO Box 132422, Columbus, OH 43213. Rare Books.
- 2730 Dr. Sewall Menzel, 19911 N.W. 2nd St., Pembroke Pines, FL 33209. Spanish Colonial Numismatics in the Americas 1535-1773.

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## Letter to the Editor

Jorge Restrepo sent the following letter. Thank you for the Jan/Feb 2010 *NI Bulletin*. The bulletin has improved a lot, the density of the images and the number and quality of the articles show a marked progress. Eduardo Dargent's article "The Numismatic Museum of Bogotá" makes an interesting comparison of what has been done since 1972. I want to note that the cobs shown by Sewall Menzel ("A 4 Reales Venezuelan Imitation Cob of 1817") are Colombian and not Venezuelan. The punches are the same as those used for the overstruck two reales of Cartagena. Our book (*Monedas de Colombia 1619-2008*, 3rd edition) has sufficient material to prove that. See extracts below. Congratulations and thanks again.



(Images not actual size)

These obsidional cobs made during the Spanish re-conquest have been listed in some coin books and auction catalogs as Venezuelan (or unknown). Jorge Becerra noted that the punches used to make the dies, specifically the lintels (ornaments atop the two columns), castles and lions were used in royalist dies for restriking Cartagena 2 reales, which we consider having been made at Cartagena. This observation and the finding of restruck coins near Cartagena confirm our impression that these 2 and 4 reales cobs are Colombian and struck at Cartagena.

In other words, following the re-conquest by the Spaniards, royalist dies were used to restrike republican coins, of half real and two reales, made at Cartagena and the same punches, or even dies, were used to strike planchets of low silver for half, two and four reales. This process took place in Cartagena, not in Salazar de las Palmas or Santa Marta. There is no evidence to support the assertion that this coinage could have been struck at Salazar de las Palmas or Santa Marta, as was presented by Rafael Fosalba.



The following is from the English translation of the catalog *Monedas de Colombia* (in preparation).

## **2 (Reales) Type 118**

Cartagena, copper or low fineness silver, 3.4-3.9 grams, 27-28 mm, plain edge. Necessity issues struck over 2 reales of Cartagena or on low fineness silver disks.

118-1: Struck over 2 reales Cartagena. Rare.

118-1a: As previous but with reverse of 4 reales. One or two known.

118-2: Over disks of low fineness silver. Same punches. Very rare.



## **4 (Reales) Type 119**

Cartagena, low silver. Struck in Cartagena during the Spanish re-conquest, on disks of very low silver content or on silver looking metal, but with dies or punches of the foregoing type.

119-1: Like type 118-2 but denomination as four reales. About five known.



Jorge Restrepo

Menzel's response follows. Part of the reason for writing the article was to generate commentary on the subject. And this happened! Dr. Restrepo's points are well taken; in fact, my source, Thomas Stohr (*Macuquinas de Venezuela*), agrees with him, attributing a piece similar to mine to Cartagena (p. 164). *Viva Gran Colombia!*

Sewall Menzel

*NI*



**Zurich city seal**

SIGILLVM: CIVIVM:  
THVRICERSIVM

[http://commons.wikimedia.org/wiki/File:Z%C3%BCrich\\_-\\_Stadtsiegel\\_1347.jpg](http://commons.wikimedia.org/wiki/File:Z%C3%BCrich_-_Stadtsiegel_1347.jpg)

For a related article read "Felix and Regula Guildiner" beginning on page 72.

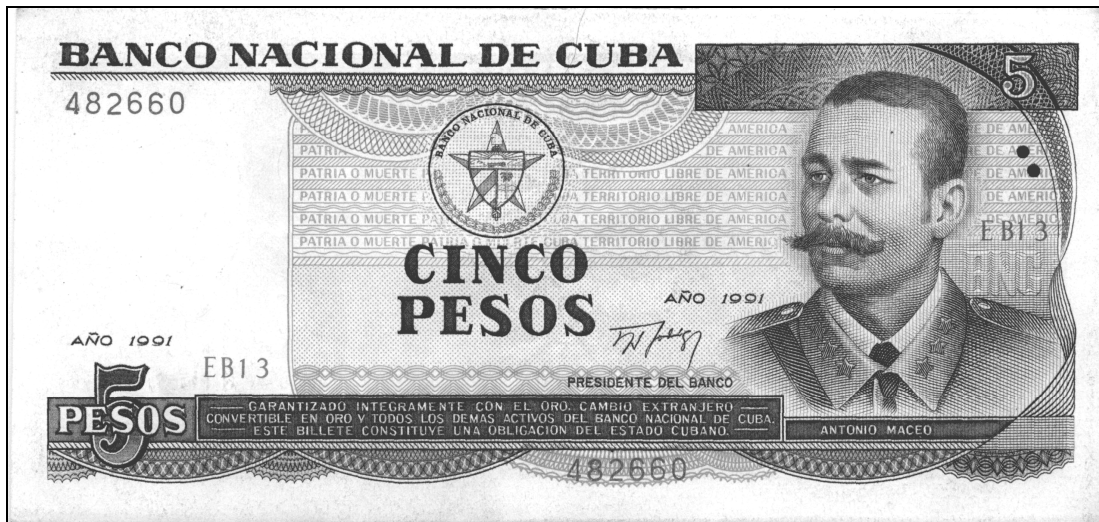
*NI*

## Cuban Currency: 1990-91 Set

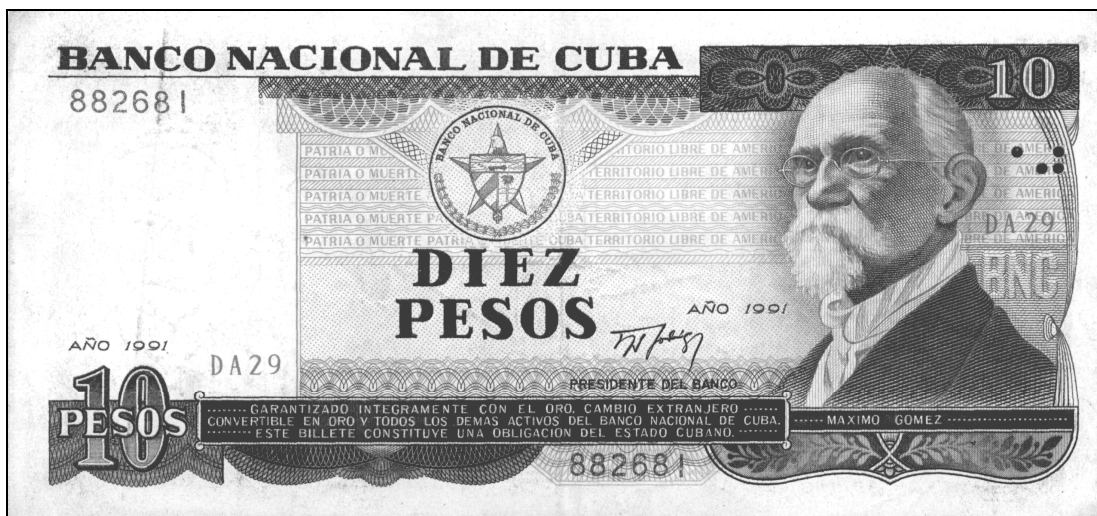
Howard Ford, NI #LM 90

We are showing below photos of the complete set of Cuba's 1990-1991 banknotes. In these two years the full set consisted of just four notes.

The 5 Pesos shows the portrait of Antonio Maceo, a hero of both nineteenth-century wars with Spain, one from 1868 to 1878, known as The Ten Years' War, and the later War for Independence, the latter part of which is called in the United States the Spanish American War. He said he had been in 500 battles and had received twenty-five wounds. The reverse vignette shows Maceo speaking with the Spanish commander, General A. Martinez Campos, in an attempt to negotiate an end to hostilities in 1878 at Mangos de Baraguá. The Spaniards would not agree to free their black slaves; Maceo, whose mother was black, refused to sign the treaty and went into exile. He returned to Cuba in 1895, upon the urging of José Martí, who appears in the watermark on the note. In a very minor skirmish Maceo received, perhaps just a split second apart, his twenty-sixth and twenty-seventh wounds; and they were fatal.



The 10 Pesos displays Maximo Gómez, a Spaniard who had fought for his king against the revolutionaries in the Dominican Republic. When Spain lost there, he moved to Cuba; and once hostilities began in his new country, he sided with the revolutionary cause. He was an outstanding cavalry commander and became the commander-in chief of the Cuban army, with Antonio Maceo as his second in command. One of the sons of Gómez, Francisco Gómez Toro, a staff member for General Maceo, died while trying to protect the body of his general. Cuban patriots retrieved the bodies and buried them in secret.



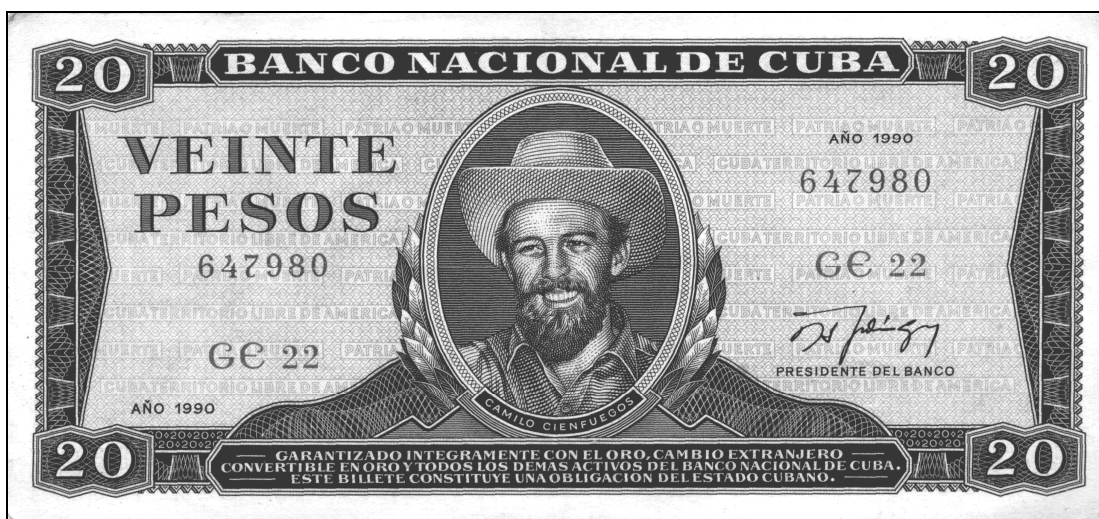
General Gomez played an extremely vital role in the eventual victory. When the war ended, many Cubans urged him to accept a nomination for the presidency of Cuba; but he declined, believing that a native-born Cuban should be the country's first president. The watermark on the 10 Pesos again shows Martí.



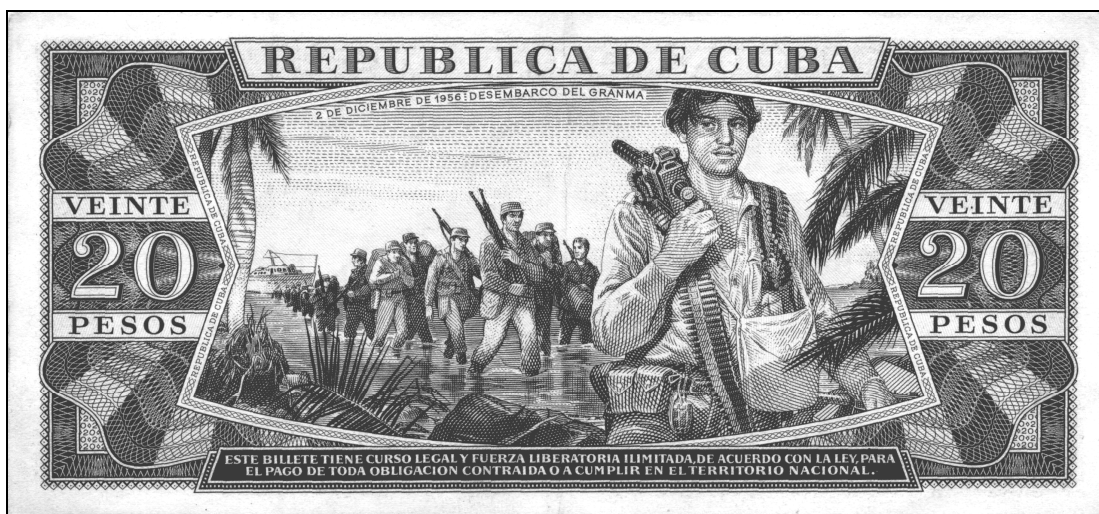
On the 20 Pesos Camilo Cienfuegos appears; for him we have to switch discussion to a different war. At age 23, during a street demonstration honoring Antonio Maceo, he was shot in the leg by the military police of the dictator, Fulgencio Batista. He was loudly cheered by the people as he was carried to a hospital. He said that he knew then that Cuba had to be free (<http://www.historyofcuba.com/history/camilo.htm>).

Cienfuegos was in Mexico when Fidel and Raul Castro arrived to recruit soldiers. He went back to Cuba with the Castros and Che Guevara. Although he was not a Communist, he chose to fight to relieve the oppression in Cuba caused by Batista. He led troops against the mountain fortress of Yaguajay, which he conquered on December 30, 1958. On the next day, his troops and the column led by Guevara attacked Santa Clara, Cuba's third largest city and a provincial capital, conquering it easily. This was a major victory; when Batista learned of it, he immediately fled the country, on January 1, 1959. A new year in Cuba and a new era for the people had begun, for better or worse.

Cienfuegos died when his plane disappeared on October 28, 1959, on a night flight to Havana. It has never been found. Each year, on the anniversary of his death, Cuban children throw flowers into rivers or into the sea, while calling out: "A flower for Camilo." A province in Cuba is now named after him.



The watermark shows Celia Sánchez Manduley, who was instrumental in planning for the arrival of the ship from Mexico which brought the Castros, Cienfuegos, and Guevara back to Cuba. She was a close friend, and perhaps the lover, of Fidel Castro.





For the 50 Pesos Cuba chose to honor Calixto Garcia Iñiguez, a non-military figure, though strangely he is a descendant of the General Calixto Garcia Iñiguez, who, while in exile in New York, planned with Maceo the continuation of the war in Cuba after the failure of the meeting with Campos. The younger Calixto is a man of science. He is a well-known microbiologist. He did most of his research at universities in Mexico, but Cuba honors him on both of its 50 Peso issues.



The reverse shows the building for Genetic Engineering at one of the universities in Mexico where he carried out much of his best-known research. The watermark shows Celia Sánchez Manduley.



Cuba traditionally prints notes in three other denominations. A 1 Peso with the portrait of José Martí, journalist and poet, who was the great intellectual hero of the period leading up to the war for independence; a 3 Pesos showing Che Guevara, Castro's trusted subordinate; and a 100 Pesos honoring the man who first roused Cuba to oppose the Spanish way back in the 1860s, Juan Manuel de Céspedes.

*NI*

## **Coins Countermarked with Political Messages and Related Pieces**

**Gregory G. Brunk, NI #749**

**(Continued from November / December 2009 *NI Bulletin*)**

### **Catalog: Part F (France: Incuse Busts of Napoleon)**

© 2010, Gregory G. Brunk  
GregoryGBrunk.Num@Gmail.com

#### **— France —**

#### **Incuse Busts of Napoleon**

##### **Incuse Busts of Napoleon Left**

There is considerable chatter on the internet about coins counterstamped with the bust of Napoleon and with other royal busts. The consensus is they were made for sale to collectors, rather than being protest pieces that were returned to circulation. But so far no one has been able to establish when and where they were made. In turn, the best guess about the origin of the coins countermarked with the Napoleonic bust is that they were struck from standard, master punches originally meant for some other purpose.

They may all be the work of a single die cutting firm, but so far no one has identified any of these busts on a token or medal. If someone could do so, that would tell us a lot about the source of such pieces. Does any reader have a suggestion?

This French decime was overstrapped using a coin press, but only the reverse was impressed with a medal die. The obverse “die” seems to be a master punch that was made for impressing the bust of Napoleon into medal, token or coin dies. The reverse is not a very good strike of a medal die. As a result, the obverse is incuse and the reverse is relief. The medal die portrays a dragon lying right, with its head bent back over its body. The weakly struck legend is NON FORMIDAT / IGNAM (Do Not Fear Fire). Does anyone recognize this medal?

##### **Incuse Bust of Napoleon Left**

Decime: UK



**Decime** (approximately 33 mm)

**Slightly Different Incuse Bust of Napoleon Left**  
Geneva, Switzerland Taler: 1796



**Geneva Taler** (approximately 40 mm)

**Incuse Busto of Napoleon Right**

**Incuse Bust of Napoleon Right**  
Ligurian Republic Eight Lire: 1798



**Eight Lire** (approximately 41 mm)

**Incuse, Laureate Bust of Napoleon Right**  
Vaud Forty Batzen: 1812



**Forty Batzen** (approximately 40 mm)



### **Incuse, Bust Left of Napoleon or One of His Relatives**

These coins seem to have been countermarked from master punches that were intended to make production dies. There are two sizes of countermarks, which are found mostly on unusual coins, and all the countermarks are in pristine condition. The implication is they were made for sale to collectors from discarded punches meant to produce production dies.

I could not find an exact match, but the countermarks may be from rejected punches that had been intended for making, say, French silver fourth or tenth francs or gold five and one mark coins of Westphalia. If the latter interpretation is correct, the bust is that of Hieronymus Napoleon, who ruled Westphalia from 1807 to 1813, and the punches were rejected for making production dies because the bust looks too much like the Emperor Napoleon. That is the general problem with small punches. It is hard to make them distinctive enough to be sure who is portrayed.

Others have identified the bust on the Parma gold and silver coins as being that of Napoleon II, probably because he styled himself King of Rome. He was the son of Napoleon, and briefly the second Emperor of France from June 22 to July 7, 1815. Until his death in 1832 he was the imperial pretender, and a few pretender coins were issued in his name when he was a child.

### **Incuse, Bust Left**

Roman Republic Scudo: Type of 1798-1799



**Roman Republic Scudo** (approximately 43 mm)

### **Incuse, Laureate Bust Left**

Five Francs: 1817

Parma Five Lire: 1815

St. Helena Halfpenny: 1821



**French Five Francs** (approximately 37 mm)

**Incuse, Laureate Bust Left (Smaller Stamp)**

Naples Twenty Lire: 1813

Parma Forty Lire: 1815



**Twenty Lire** (approximately 21 mm)

**Forty Lire** (approximately 26 mm)

*to be continued...*

*NI*

**Felix and Regula Guildiner**

Herman Blanton, NI #LM115



Image: Goldberg Coins

**Zurich. Silver Guildiner (Taler)**

**MON(ETA) NOV(A) THVRICENSIS CIVIT(AS) IMPERIALIS**

The date 1512 in field. 43 mm, 29.6 g

*continued on page 89...*

## The Habsburg Castle Countermark

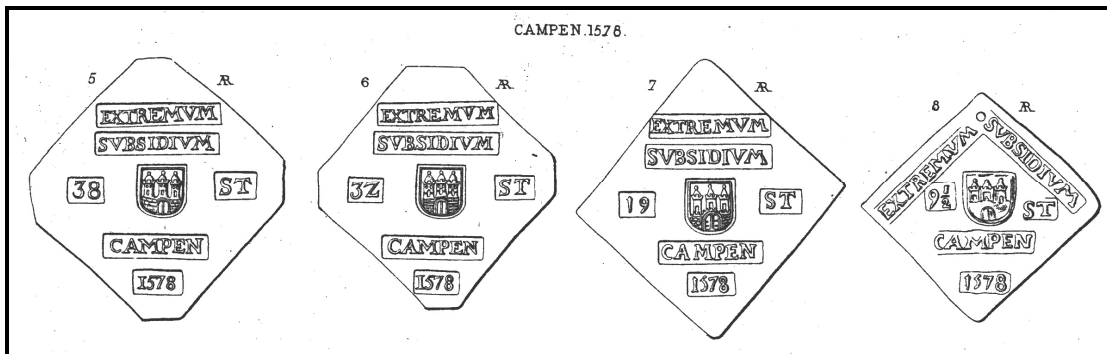
### Gregory G. Brunk, NI #749

Apparently nothing has been written about this type of countermark except for the short comment by J. R. De Mey in *Les contremarques sur les monnaies* (Brussels, 1982: 42).

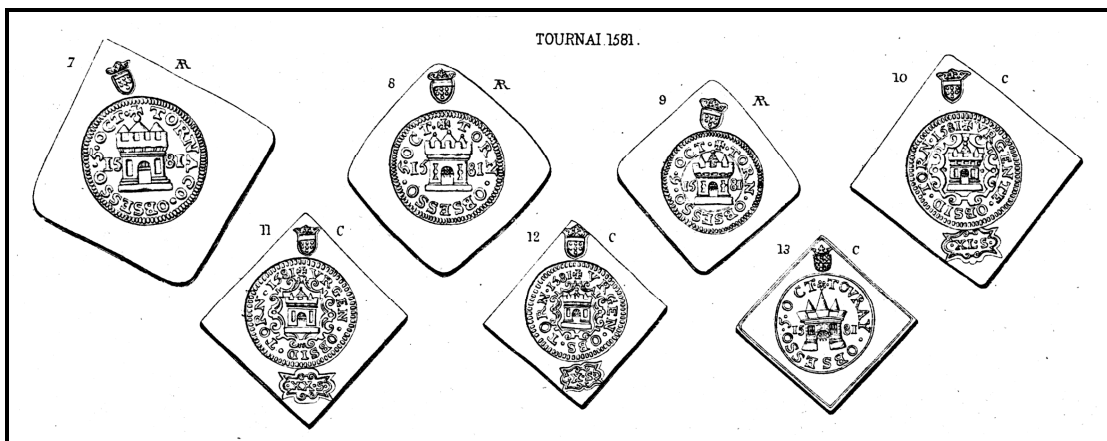
La contremarque n° 259 se rencontre presque exclusivement sur des des Doubles et simples Patards de Philippe le Beau et de Charles-Quint. On a tenté d'attribuer cette contremarque à la ville de Campen mais cette hypothèse est depuis rejetée par les numismates néerlandais. Il se pourrait que cette marque provienne du siège de Tournai en 1521. Nous savons que des monnaies obsidionales furent alors frappées et en outre cette période correspond parfaitement avec les pièces contremarkées. La tour est l'emblème parlant de la ville de Tournai.

14/IV/1) Double ou simple Patard avec la C/M n° 259.

De Mey collected much of his data from European auction catalogs, but there is a problem with identifications based on such information. Until countermarked coins started to be studied scientifically, most unusual pieces were called "siege coins" by auctioneers because such identification gave an uncertain piece more value.



Mailliet Plate XXIII



Mailliet Plate CXII

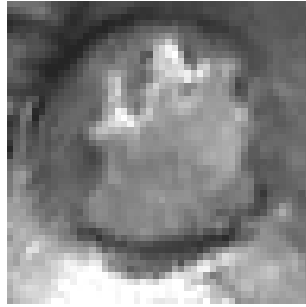
Numismatists of a century ago would consult the standard reference on siege pieces, which was—and still is—Prosper Mailliet's *Catalogue descriptif des monnaies obsidionales et de necessite* (Brussels, 1868-1870) and try to match the symbolism of a countermark to a siege piece. Because all the coins with this particular countermark were issued in the Low Countries, it was assumed they had been issued during one of the 16th century sieges of Campen or Tournai. That was because the usually worn specimens of this countermark often seem to represent a city gate with three towers.

In response to my attempts to gather information about unusual countermarks, Redgy Dewulf recently sent the writer a number of scans of this sort of countermark and noted that a few pieces can now be viewed on websites. Most of the countermarks are so worn that they are difficult to identify, but Dewulf located a couple of well preserved stamps on Philip the Fair stuivers. Those stamps match the castle that appears in the Hapsburg arms, and some of them are almost identical to the castle that appears on their Spanish coins of the 16th century.



Most of the coins countermarked with the Hapsburg castle are well worn and some have ragged edges. This is a notable characteristic since it is not difficult to find VF or better Philip the Fair (1482-1506) stuivers that are not countermarked. The latest date for a countermarked coin is an Antwerp stuiver of Charles V that was issued post-1521. So it is likely these coins were stamped many years later. Given what is known about the purpose of other countermarks of the day, the most likely reason these pieces were stamped was to indicate they were good quality—rather than counterfeit—and they met a minimum weight standard as required by some town or state of the Hapsburg Empire.

The countermark consists of a castle with three towers, but Dewulf notes that there are a number of varieties of these stamps. At least three basic types are known:



1. Castle in depressed circle.



2. Castle in depressed and inverted shield.



3. Castle in depressed square.

While the countermarks coins usually are assigned to Tournai in contemporary auctions, there is no conclusive evidence for any particular location. Tournai was an important center of the textile trade, and it became part of Charles V's territories in 1521. So it could have been where the coins were countermarked, but apparently no examples have been found in any hoard as a way to better identify their likely location.

It also is possible the differences in style of countermarks indicate particular towns where worn coins of this sort were tested and stamped. In the early 17th century, for example, the Duke of Mecklenburg in Northern Germany authorized three dozen towns in his territories to countermark coins with his buffalo head motif. Each town placed its initials below the head to identify what authority had verified a particular

coin. It could be that the circle, shield, and square versions of the castle countermark had a similar purpose. Or it could be that so many coins were stamped over an extended period of time in a particular town that new stamps had to be cut from time to time. Indeed, two examples look as though the stamp shattered.

De Mey reported the countermark exists on “patards” and “double patards” of Philip the Fair (1482-1506) and Charles V (1506-1556) of Burgundy, who became the Holy Roman Emperor in 1519. While De Mey mentioned examples of double stuivers, none of that denomination has been traced. Eleven pieces have been identified to mint and time period, and at least another exists whose details are not known. Many more probably exist in collections, but since they are so little known, they have not yet been reported in the literature.

#### **Stuiver of Philip the Fair**

Bruges (1496-1499)

Bruges (1499-1506)

Namur (1496-1499) – 3 Known

Dordrecht (1499)

Uncertain Brabant Mint (1499-1506)

Dordrecht silver-washed counterfeit with a presumably fake type 1 countermark

#### **Stuiver of Charles V**

Antwerp (1521-1555) – 2 Known

Maastricht (1512)

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*NI*

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#### **1424 Dated Plappart of St. Gallen**



A plappart from St. Gallen showing the date 1424. Notice the style of the numeral 4: it is so slanted that it appears as an “X” with the top closed. The article “Berne, 1410 Dicken” on page 79 refers to this type of coin. Image courtesy of LHS Numismatik.

*NI*

## **The Diamela Tokens: A Mystery Finally Solved**

**Alexandre O. F. de Barros, NI #2201**

I refer the reader to my article published in the *NI Bulletin* of October 2002. Thanks to the internet and the patience and dedication of a good friend and numismatist from Curitiba, Brazil, namely, Antonio Tomaz, I believe the puzzle of the Diamela tokens can finally be put to rest.

In the end, the tokens wound up being successfully attributed to Brazil, and more specifically, to the city of Porto Alegre, capital of Rio Grande do Sul State.

The story of the Diamela tokens and their issuer can be traced back to the year 1900 when the Uruguayan entrepreneur Juan Ganzo Fernandez established a telephone company in Jaguarao, Rio Grande do Sul, Brazil, connecting it to the Uruguayan cities of Mello and Artigas, where he already had a concession.

In the following years, Mr. Ganzo Fernandez and his associates organized the “Ganzo, Durruty & Co.” and expanded the telephone networks of several Rio Grande cities, including the capital, Porto Alegre. He was a very successful entrepreneur, also doing business in other states of southern Brazil, where, for example, he and his son, Juan Carlos Ganzo Fernandez, founded the St. Catharina Telephone Company.

Years later, however, Mr. Ganzo, unexpectedly, decided to sell his telephone companies to a US telecommunications group and, curiously, set out to dedicate himself to a totally different activity. He established a privately-owned zoological park on his enormous property, named Villa Diamela, located in the Menino Deus neighborhood in Porto Alegre. As a matter of fact, this was the first zoo ever to be founded in the capital of the state. Nowadays, a large avenue runs through the old Ganzo property, which bears the name of that Hispanic family.

In the internet articles, which were not available when I did my own research in 2001, one reads; *1912-13 Juan Ganzo Fernandez abre sus puertas el Jardin Zoologico Villa Diamela en la ciudad de Porto Alegre.* (1912-13 Juan Ganzo Fernandez opens the doors to the Villa Diamela zoo in the city of Porto Alegre.)

According to internet entries, several unnamed Brazilian periodicals made reference to the zoo. In particular, an article entitled “*A Avenida Ganzo ja foi ate zoo*” (Avenue Ganzo has even been a zoo), published in an unmentioned periodical, should be of special interest.

Going back to the tokens, which appear to be admission tokens, the main problem in attributing them was that, at the time I did my research in 2001, I could not find any information on a Villa Diamela, except for a reference mentioned in the NI 2002 article, which has no connection at all to the Villa Diamela in Porto Alegre. Also, the word “*Jardin*”, appearing in the legend, gave the impression that the token could have a Hispanic origin, while the denomination in “*Reis*” suggested a Brazilian-Portuguese connection.

Once we discovered that the birth-country of the issuer of the tokens, and its vicinity to Rio Grande do Sul State, the apparent inconsistency of having both Spanish and Portuguese words in the legend can be easily explained. As a curiosity, one also learns from the internet text that “Diamela” was the name of the oldest daughter of Mr. Ganzo Fernandez.

On the obverse, the legend reads: VILLA DIAMELA (curved) JARDIN / ZOOLOGICO. The reverse reads: VALOR (curved) / 200/REIS (curved).

As for the rarity of the tokens, from the time I wrote the article in 2002, only 2 additional Diamela tokens were brought to my attention. The question I now pose to readers is, “Are there any other denominations, in addition to the 200, 400 and 500 reis, known to any reader of this article?” If the answer is yes, I would like very much to include them in a possible future edition of my *General Catalogue of Brazilian Tokens*, published in 2009 in the United States.

Seven years after the publication of my article, I’m pleased to announce that the mystery of the Diamela tokens has finally and happily been solved.



**Common Obverse Design**



**200 Reis**



**400 Reis**



**500 Reis**

All three denominations have nominal diameter 19 mm



**Berne, “1410” Dicken**  
**UBS**  
Translated by Alan Luedeking



**Dicken ‘1410,’ Bust of St. Vincent to right. Behind the head the date. Rev.**  
**Soaring eagle over left-walking bear. 9.55 g. HMZ 2-163b (w/o date).**  
(Approximately 29 mm)

The coin came originally from the Engel (Thun) Collection, then passed into the Gottlieb Wüthrich Collection, and in 1882 was responsible for heated discussions at the SNG annual convention. In consequence of this, renowned numismatists, for example Maurice de Palézieux or Dr. Trachsel, presented their scientific analyses of this coin.

It is clear that typographically the date cannot be from the 1410 time period; in particular, the numeral “4” is of an entirely different type than was then commonly in use (compare for instance with the 1424 Plappart of the City of St. Gallen). Only with the Bernese Dicken of 1492 was the design of the numeral “4” modernized. Under the microscope one can detect that the date does not protrude from the field but rather was cut into an old die (this is contrary to earlier theories; compare among others HMZ 1988, pp. 541-542.) The minting of the coin occurred subsequently. This theory is strengthened by the fact that numerous tiny raised dots are present on the coin. These dots have their origin in a rusty die.

A further curiosity is the fact that X-ray spectroscopy revealed traces of gold under the silver (In the Engel Collection the coin was still described with “*la dorure dont elle est couverte*” (gilding which is covered). At individual spots on the coin one can find within tiny scratches a golden base layer. All of this leads to the following conclusion: Most likely sometime in the 17th or 18th Century, an old, rusted die of an undated Bernese Dicken (ca. 1500-1528) was retroactively punched with the date “1410.” Thereafter the coin was struck, gilt, and subsequently (end of the 19th/early 20th century) again silvered. The background to this fabrication remains, despite extensive research, unknown.

Reprinted courtesy of UBS Gold and Numismatics: Auction 84, Basel, 19-20 January 2010, lot 1926. (HMZ is *Helvetische Münzen-Zeitung*.)

*NI*

## Law and Order—and Notgeld

Tobin T. Buhk

Medieval law and order consisted of torture and execution. Museums devoted to this dark nook of history are scattered across Europe. Virtually every castle sports a dungeon or a room devoted to various devices that make the skin crawl (figuratively and in some cases, literally): Iron Maidens, manacles, gibbets, lead weights, giant pots for boiling and many, many others.



**What misdeed led to this punishment? This notgeld shows medieval law enforcement in action.**

The intrepid and inquisitive tourist need not part with \$800 for a plane ticket in order to take a tour through Europe's dungeons and torture chambers. Many issues of notgeld depict grisly scenes of medieval law and order.

In the wake of World War I, hoarding of metals led to a shortage of small change. As a stop-gap measure, a fiat currency consisting of fractional notes began to appear across Germany. Eventually, as coins began to reappear, the need for notgeld began to disappear. The notes, however, proved resilient and lived past their usefulness. By 1923, the notes had become so popular with collectors that various issuing authorities—municipal and private—began to print notes solely for collectors. These notes depicted scenes of local interest. Landmarks, historical events, and people—both famous and infamous—appeared on notgeld issues.

While some notgeld artists chose famous battles for notes, others chose events from darker chapters of history. These issues provide a graphic illustration of the fate that met those who crossed the authorities.

Much of law and order from past societies revolved around the idea of public humiliation. Hester's punishment in Hawthorne's signature novel *The Scarlet Letter* is a good example. She must wear a red letter "A" wherever she goes—her punishment for adultery. Her red letter "A" patch is relatively mild. A few years earlier and across the Atlantic, some behavior such as theft typically resulted in a letter branded on the hand or even the cheek.



One form of public humiliation as depicted on a two-mark note from Brakel—a series infamous for its anti-Semitic references. This note, depicting a man chained to a post, created considerable controversy at the time because of the central character's prominent, hook-shaped nose. As a result, the note was re-engraved on a subsequent issue, and the man appears with a much smaller nose.

One form of public humiliation, while apparently more humane than branding and other methods, was nonetheless terrifying: the *ducking stool*. In some cases, the stool consisted of a chair attached to a long lever used to lower the chair into the river and then raise the chair and its soaking victim again. Sometimes, the stool consisted of a cage. While the design of the device varied, the punishment did not: a specified number of dunks into a river or lake as a captivated audience cheered and jeered. Up, down, up, down—like an adult version of the seesaw (teeter-totter)—although no one enjoyed this ride.

Dunks into a fetid river befouled by sewage surely left an aftertaste. And, while the Ducking Stool was not a form of capital punishment, on occasion the victim drowned by accident.

While not strictly an instrument of execution, on some occasions the ducking stool did cause death. In the medieval age, towns employed ducking stools to test whether or not a suspect was a witch. The superstitious authorities of the middle ages believed

that witches floated so onto the ducking stool a suspect went and into the drink. If she floated, she was considered a witch and executed in another fashion (see below). If she drowned, she was considered innocent.

The ducking stool's most common application, however, was for public humiliation. Any town near a deep river kept a ducking stool to punish women who violated the society's accepted norms. Women who nagged too much and women who sold themselves all suffered the public indignity of the ducking stool.

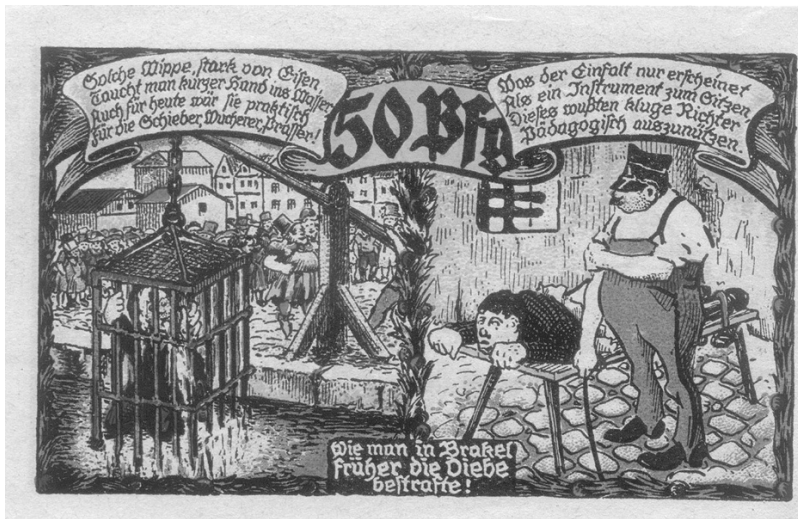
Of course, prostitutes weren't the only business owners who experienced the stool. Village elders also sentenced dishonest tradesman, often bakers or brewers, to a dip. The word "*Schiebers*" appears on few notes depicting scenes of soaking victims in the ducking stool. "*Schieber*" is a German term for an unethical businessman, a category that included smugglers, cheats and profiteers.

One note among a four-note set from Verden-Aller, shows *schiebers* inside a cage ready for their splashdown. The caption in part states: "The *Schiebers* drink the Aller water." Another part of the caption notes that although they drink the Aller, they don't get enough. This could reference repeated behavior of the dishonest tradesman.

The political climate of 1920s Germany suggests there may also be an Anti-Semitic element to these dunking scenes (the rabid anti-Semitism of the time may be the reason why these scenes appeared on notgeld in the first place). One such scene appears on the reverse of a note from Brakel in a series infamous for its Anti-Semitic references. The fifty-pfennig note—sometimes called the "dunking Jew" note—shows a bearded man in a cage, just emerging from a dunk. Again, the word "*Schieber*" appears in the caption. There are many other anti-Semitic references on these and other issues, but since this article's focus is the methods of torture and execution, these will not be discussed in this text.



**In bad taste: this note from Verden-Aller and shows the "schiebers" about to drink "Aller water."**



**A cagey punishment: a fifty pfennig note from Brakel, shows another “Schieber” in the “Ducking Stool” enduring the water treatment.**

Another form of public humiliation was flogging or flagellation. Like many medieval punishments, flogging took place in public. The British Navy became infamous for its use of flogging to punish unruly sailors, but European civil authorities also whipped criminals. These punishments could be harsh and scar the victim both physically and mentally. One victim who suffered from a severe case of the lash was a key figure in the French Revolution named Anne-Josèphe Théroigne de Méricourt. In 1793, a group of women seized this fiery revolutionary, stripped her naked, and flogged her. That she suffered both mentally and physically from the incident is clear in her actions following the incident. She refused to wear clothes as a silent protest to the ordeal and eventually was confined to an insane asylum.



**A pain in the \_\_\_\_, a common form of public humiliation, graphically recreated on this inflationary note from Kaiserslautern.**

The worst torture, it appears, was reserved for people who violated the rules of the church. One particular set of notgeld from Münster contains an image that sends a shiver down one's spine. The set depicts the Anabaptist rebellion of 1534-1535, when a radical group led by John of Leiden, took control of the city.

Leiden became king, and as monarch, proclaimed the city the new Zion. He proceeded to change the city based on visions he claimed he received from God. For example, he allowed polygamy and took sixteen wives. Meanwhile, the expelled bishop laid siege to Leiden's utopia. When the city fell, Leiden and some of his followers were tortured and executed. Their bodies hung in cages from St. Lambert's Church. The cages are still there today.

One in the ultra-colorful series of notgeld shows Leiden enduring a hideous form of torture: the red-hot pincers. The glowing iron tongs were used to pinch and tear the flesh from a victim's body—a torture that typically preceded an execution. Leiden and his followers endured this punishment for an hour, after which their tongues were pulled out with the pincers and they were finally dispatched with a red-hot knife to the heart.



**Low blow: Anabaptists tortured with red-hot pincers after the fall of Münster in 1535.**

Notgeld also depict scenes of the ultimate punishment: execution. Several issues of notgeld pay homage to the preferred method of execution in Germany and Europe before modernity gave the world an electric chair, a lethal injection, and a bullet. The condemned preferred the sword to the rope because an effective hanging involves precise calculations based on the victim's body and height, and (until an English

hangman formulated a precise table) it was rarely done effectively. Unfortunately, in many European countries, common criminals condemned to die typically met the hangman, not the headsman.

In theory, the drop from the gallows caused the rope to crush the vertebrae and spinal cord, rendering death instantaneously. The reality never went so smoothly for the executioner or especially the condemned. Too short a rope, and the victim asphyxiated—a slow, painful process that took as long as twenty minutes—while dangling on the rope like a fish out of water (several eyewitnesses have used this expression). Too long a rope, and the drop did the same thing to the victim that the headsman would have.

Beheading, on the other hand, offered a quick way to the afterlife—if the headsman showed up sober. Perhaps burdened by their jobs, many of them drank heavily and came to work drunk. And in some places, they wielded a heavy axe with a blade as dull as the mind of the drunk swinging it. This often led to mistakes, with woozy, embarrassed headsman needing more than one blow to finish the job. This became such a problem that condemned royals often showed up to their own execution with a tip for the headsman—half paid up front and the other half paid by a relative after a good, clean cut.

Germany's headsman, however, enjoyed a reputation gained through the accurate use of a sharp sword. They approached their work with a sharp blade instead of a dull axe and a sharp mind instead of one dulled by liquor. It was important to get things right, because as they believed, they were doing the Lord's work. A few of these swords have survived and slogans engraved on their blades provide mute testimony about their former employer's beliefs. "Whenever I raise this sword, I pray for the sinner's eternal life," or "The judges stop evil, and I carry out the executions."

So awful was the prospect of a slow death by hanging, and so good was the reputation of Germany's executioners, that condemned prisoners in Germany often pleaded with the authorities to behead rather than hang them. And sometimes, the authorities honored the wishes of a "lucky" few. One of these "lucky" fellows appears on a note from the town of Bruchhausen. The condemned man prepares to meet his maker while the headsman waits, the whole tragic scene witnessed by judges in sinister-looking black hoods. It could be worse.

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### **Quiz**

Who was the last Holy Roman Emperor crowned by a Roman Pontiff?

### **Answer**

Charles V, crowned by Clement VII in 1530.

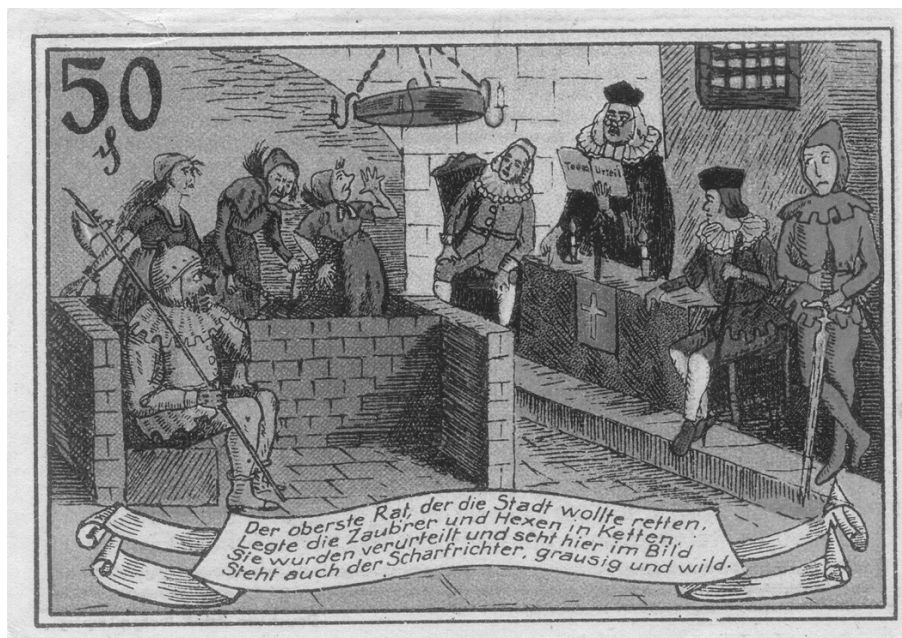
The golden bull (seal) of the official coronation document is on the website of the Vatican Secret Archives: <http://asv.vatican.va/en/dipl/goldenbulls.htm>





**A condemned man glances at his fate on this note from Bruchhausen: the long sword of the executioner who stands behind him as an ominous silhouette.**

Not so “lucky” were the suspected witches on one notgeld series from Neustadt. The “Die Hexen (witches)” series from the town tells a story of the capture, trial, and execution of alleged witches. The second note in the series of four depicts a trial scene, with a headsman leaning on his sword, awaiting an order from the court. The order never comes. Tragically for these witches, the court decided on an even more sinister form of punishment (see below).



**Suspected witches of Neustadt on trial are shown on this notgeld. The headsman awaits for the order to use his sword. As the last note in this sequence suggests, it was an order that would never come.**



Another soul fortunate enough to avoid the rope was a semi-legendary pirate who raided the vessels of the Baltic. Klaus Störtebeker attained such infamy (or fame, depending on one's perspective), that he has become a larger-than-life character who survives in fantastic stories and a forthcoming film titled *13 Paces* after the pirate's most famous feat.

Störtebeker and his buddies achieved a certain cult status because in a time when everyone owed allegiance to someone else, this proletarian rogue shared his booty with his shipmates and with the poor. His group called themselves "*Likedeelers*," which essentially means to share.

Most of the age's sea rogues lived by nicknames and pseudonyms, and the fourteenth-century Robin Hood was no different. His name came from a story that he could down a gallon of beer without taking the container from his lips—a story that if true, would make him indeed merrier than the merriest of Robin's group of thieves. The name Störtebeker means something along the lines of 'to empty the cup in one drink.'

Other, equally outlandish stories surround the pirate. Like most other pirates, his luck ran out when he and his posse of 70 were captured and brought to Hamburg for trial and sentencing. In exchange for their lives, Störtebeker offered a gold chain large enough to encircle the town, but perhaps not believing this tall tale, the authorities sentenced the pirates to death by beheading.

The pirate king's execution provides perhaps the most outlandish (but not the last) legend about him. As the story goes, Störtebeker asked the mayor of Hamburg to release as many of his men as he could pass after his beheading. The incredulous mayor agreed. The executioner removed the pirate's head with one swipe, after which Störtebeker supposedly stood up and wobbled past eleven men and would have kept going if the executioner hadn't tripped him. It didn't matter—the mayor reneged and had the rest of the pirates killed.

One final legend: when dismantling Störtebeker's ship, the authorities found that one mast had a core of gold, another, a core of silver, and the third, a core of copper. The copper, as the legend goes, was used to create the tip of St. Catherine's church in Hamburg. And perhaps the most famous drinking cup in Germany—Störtebeker's—remained on display until a fire ravaged the Hamburg town hall in 1842.

Störtebeker's execution is immortalized on a very scarce 1 Mark note from Hamburg. With his nervous comrades watching, Störtebeker is kneeling, waiting for the final blow about to be delivered by the headsman standing over him, sword high in the air. A similar scene appears on a note from Verden-Aller. The four-note set contains, in silhouette, scenes of law and order, medieval German-style. One note shows a man, kneeling and with head bowed, as the executioner brandishes his sword amidst an audience of severed heads lying on the ground or spiked on poles. This scene depicts Charlemagne's mass slaughter of Saxons in 782 in the vicinity of Verden-Aller, but the scene could equally represent the last moments of the infamous Baltic pirate minus the legendary thirteen paces. Another note in this set, the only one note not

depicting a grisly scene of torture or execution, shows a group of people feasting on food supplied by Störtebeker—the generous Che Guevara of his day.



Note from Verden-Aller depicting Charlemagne's Slaughter of 4,500 Saxons—an execution reminiscent of Pirate and folk hero Klaus Störtebeker's end.

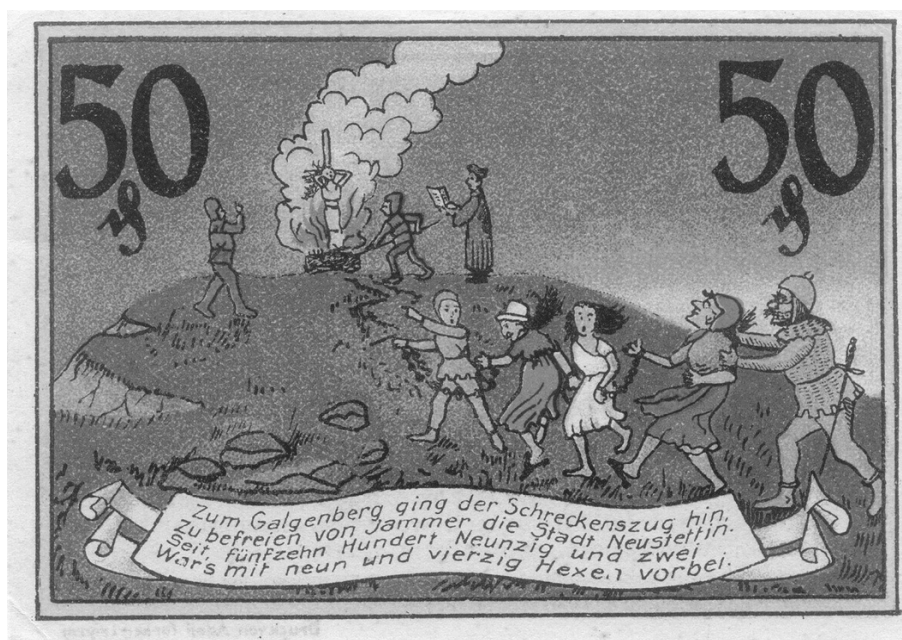


Another note from Verden-Aller, showing Störtebeker's largesse.

Suspected witches never faced the headsman—they only wish they had it so good. Sometimes they faced some type of test. Since it was widely believed that witches floated, they were tied thumb to toe and tossed into a river as a test. Sometimes Ducking Stools were used for this purpose.

Most of the time, though, courts meted out one of the most horrific punishments of the age: burning at the stake. Many times as an act of mercy, the executioner would dispatch the victim by strangling her before she entered the flames, but on some occasions, the heretic went into the fire alive and kicking.

While some notgeld depict witches partying with the devil, a four-note set from Neustadt shows what happens when the party ends. The final scene: pyres burning on a hill—a scene all too common throughout Germany. During the heyday of Germany’s witch hunts, thousands of people died in this fashion.



**Women suspected of witchcraft meet their end at the stake on this 50 pfennig note from Neustadt.**

Torture and execution—one doesn’t have to visit a museum or a damp dungeon in a European castle to revisit this morbid topic. Notgeld provides a visual encyclopedia of European culture and history, including notes devoted to the horrific methods used by medieval law.

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*...from page 72*

The Latin legend translates “New Coinage, Imperial City of Zurich.” This 1512 dated guildiner from Zurich shows three saints, Felix, Regula and Exuperantius, holding their decapitated heads. The reverse of the coin shows the coat of arms of Zurich, beneath the imperial eagle, all surrounded by sixteen shields representing regional bailiwicks.

Such a coin ignites my curiosity. Actually, I already knew of the story of Felix and Regula before I ever encountered this coin type, however, the coin prompted me to look further into the story.

*continued on page 94...*

## Trials and Tribulations at the Panama Mint 1580-1582

Sewall Menzel, NI #2730

I have always been fascinated by the town of Old Panama and its mint, which functioned, according to the Spanish Archive of the Indies (*Archivo de Indias*, Seville, Spain), from 1580 to 1582 which is a very short period for such an important enterprise of those times. Since I wrote my original article in 1990 on the "rediscovery" of the mint only around seventy silver pieces have been identified, in the denominations of 1/2, 1, 2 and 4 reales. While a number were poorly struck or have suffered from corrosion due to exposure to the elements, there are a number which are well-struck and have survived in enough detail to reveal some interesting problems which intermittently afflicted the coin designs and minting processes of the day.

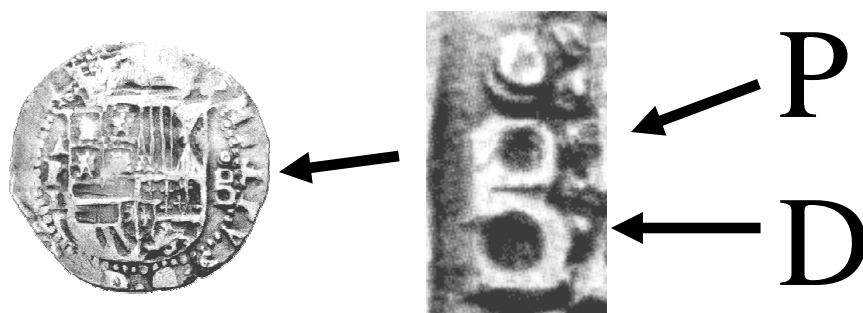
Principally these problems involved trying to get the correct assayer's initial included in the die cutter's tool kit. It was one thing to have the assayer on station at the mint, but it was another to have the proper tool for accurately incising his name into the striking die. Quality control and accountability was the name of the game; therefore, Spanish royal edicts were issued in order to insure that the assayer, who was responsible for every coin's fineness and weight, was duly held responsible. His initial(s) served this purpose! That the Panama mint in its ephemeral existence of only a few years had a high turnover of assayers (five recognized by their respective initials: P, M, X, C and B) exacerbated the situation considerably. The problem only becomes recognizable by examining a selection of the Panama Mint's coins from the period.

The first indicator of this problem became apparent some years ago when I was examining the obverse side of a 4 reales piece with a crudely incised X assayer's initial below the denomination. In the photo displayed of Figure 1, the X (with a small "o" above which appears to be melded between the upper cross ends of the X initial, due to insufficient space on the now very crowded obverse field) actually breaks the periphery of dots designating the outer limits of the center field's coat of arms, mintmark (A above P) and denomination. Possibly the X assayer arrived by surprise and it was necessary to hastily incise his initial into the die, without much thought with regard to design continuity. Other X assayer coins in other denominations depicted in Jorge Proctor's book *The Forgotten Mint of Colonial Panama* also display the assayer's initial spilling over into the outer legend's space. So it goes without saying that yet another assayer's arrival would also cause problems.



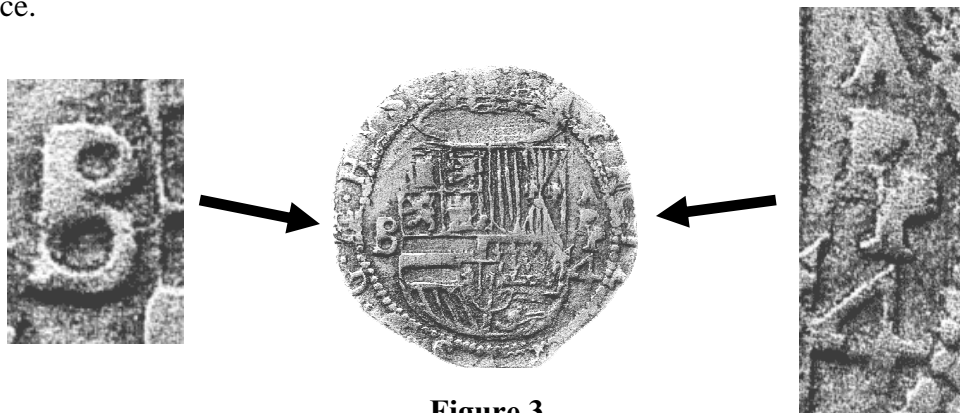
Figure 1

Apparently, the B assayer's surprise arrival around 1582 also caught the mint without the proper B-initial die punch. In Figure 2 one can see the obverse of a 2 reales piece with its prescribed mintmark A over P above the Roman numeral II denomination to the left of the crowned shield and coat of arms and what appears to be a somewhat bloated B with a small "o" above to the right. On closer examination the B actually consists of a crudely constructed letter using distinct P and D letter punches, one atop the other, to form a capital B. The apparent "space" between the P and D letter punching caused by the less than perfect incising is what caught my eye in this case. What is interesting here is that the lack of adequate tools and punches had been pointed out to King Philip II as early as May 1580 in a letter of complaint, highlighting the problem. With the situation remaining unresolved, the mint carried on as best it could with its own remedies. In the outer legend of the same 2 reales piece mentioned above it can be seen that the king's name is clearly visible, PHILPVS, with the fourth letter "L" being represented by an upside down "T" letter. This was an innovative die cutter indeed!



**Figure 2**

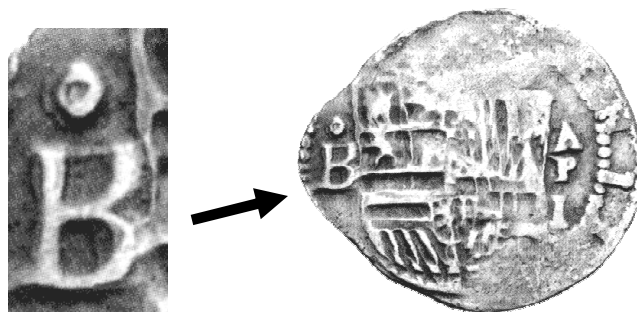
Figure 3 depicts on the obverse of a 4 reales piece a bloated B now positioned to the left of the coat of arms, while a somewhat blundered mint mark, depicting an A above a double-struck P is displayed to the right and above the denomination 4. This continued use by the die sinker of distinct P and D letter punches to create once again the assayer's initial B in the 4 reales obverse striking dies indicates that the problem was undoubtedly uniform at this moment in the mint's existence. Reasonably one could also expect both a 1 real and 1/2 real piece with the bloated B to eventually surface.



**Figure 3**

In yet another situation, one finds that royal authorities finally sent out a letter B die punch to the Panama Mint. As the obverse of this 1 real piece depicted in Figure 4

shows, the assayer's initial B positioned to the left of the center field is huge! Indeed, this B die punch would also be used to depict the assayer's initial in the 2 and 4 reales denominations. Unfortunately for the mint, the upper part of the punch would deteriorate over time, reflecting what appears to be an inverted R (there is some thought among students of the AP coins that the die punch is in fact an R initial, inverted with a small "o" above to represent a B letter initial). In short, the Panama mint was plagued by the absence of needed die punches while others used were often very faulty. This circumstance certainly undermined the qualitative appearance of its coinages.



**Figure 4**

What is one to make of this situation? Well, maybe the answer can be found in the visit to Panama in April, 1581, made by one Francisco de Toledo on his way back to Spain. As the Viceroy of Peru and the king's most important servant and official in Spanish South America for many years, it was his duty to report on any irregularities he might encounter during his tour of duty. Undoubtedly he toured the Panama Mint's facilities. What he saw must have contrasted quite unfavorably with the impressive royal mints operating under his aegis at Lima and Potosi. In any event, not long after his arrival in Spain, and certainly by 1583, the Panama Mint for all intents and purposes had closed down. So where does this leave us now? Only to say that the saga of the Panama Mint is hardly concluded, and it always will be a work in progress.

### **Photo Credits**

Figures 1, 2, and 4: UBS Bank (Sewall Menzel Collection).

Figure 3: Courtesy of Ernie Richards with permission from Daniel Sedwick and Augie Garcia.

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## **The Cart of Whores Taler—A Sexy Coin of Magdeburg**

**Robert Ronus, NI #LM139**

Magdeburg is a distinguished old city in Saxony, about 88 miles southwest of Berlin. Originally a small trading settlement, it owed its importance to Otto the Great (King of Germany, 936-962, Emperor 962-971). He declared Magdeburg a royal residence in 937 and established a convent there. In 942 the town was declared an imperial residence with an imperial mint; and in 968 Magdeburg was chosen as the site of an archbishopric, the first occupant of the see being Adalbert (968-81). The town grew up in the shadow of the archbishopric but joined the Hanseatic League and became a flourishing trading center. By the late 15th century it was virtually independent of the archbishop and in 1474 Magdeburg received the mint right. The town issued a number of attractive Talers in the 16th and 17th centuries, as well as some minor coinage. Most feature the city arms of a maiden (the German word is "*Magd*") over the city gates on the obverse and the crowned imperial double eagle on the reverse.

Magdeburg also issued a number of coins commemorating the foundation of the town. For the obverse the designers favored the image of the official founder of the town, Emperor Otto I. He is featured riding on a horse with crown and scepter on a 1599 2 Taler (Dav. 9454) and on a 1618 Taler (Dav. 5514) and 2 Taler (Dav. 5514). The last may have been struck to commemorate the 550th anniversary of the founding of the archbishopric but it is not clear that the commemorative coins were struck to celebrate a particular anniversary. There is even one without a date.

The Emperor Otto again appears on the obverse of some more commemorative coins issued in 1622, such as illustrated in the following picture. For the reverse however, a special design was commissioned. The medallist was Hans Stadler, a well-known Augsburg medallist. The idea seems to have been to make a design inspired by classical mythology, much in vogue, and justify it by contrasting it to the Christian ethic of the day. Here is a detailed description of the coin:



**1-1/4 Taler, 1622. 33.85 g, 52 mm**

Obv.: Flower OTTO\*I\*IMP:AV:MA\_GDEB:CIVIT:FVNDAT (Otto I, August Emperor, Founder of the City of Magdeburg). The Emperor on horseback riding right, holding scepter. In exergue HS and 3 coats of arms (bands of Burgundy, 2 lions, and what appears to me to be an eagle, although Schulthess-Rechberg describes it as a horse which looks like a dog). There are many medallists with the signature HS in the 17th century but this one is probably Henning Schreiber, who worked in the Harz region in this period.

Rev.: Venus & three graces, all naked with long hair extending below their waists, on cart drawn by two doves and two swans in front of city view; Venus has a myrtle wreath on her head and a flaming torch stuck in her right breast and an arrow in her left and she holds one apple in her left hand and three in her right. Below in rectangular frame dividing date “*Venus die heydnisch gottin zart./so blos hier angebettet wardt/Nun ist gottlob wort/Hegegen gepflantz an dis:ort.*” Below HS.

The reverse legend may be translated as follows: “Venus, the slender heathen goddess, was presented here so naked; now, praise be to God, the cherished divine word is implanted in this place.”

The coin illustrated is a 1-1/4 Taler but the coin was struck in different weights. It is recorded in Krause as a 1-1/2 Taler (KM 243). The coin appeared in the auction of the extraordinary Schulthess-Rechberg collection as a 2 Taler (S-R. 7107). Neither reference gives the precise weight.

While the elite may have appreciated the classical imagery and allusions of Venus and her companions, the semi-literate masses of the 17th century did not. The Talers quickly became known as the “*Hurenkarrentaler*”—the Cart of Whores Taler. The name has stuck to this day.

My thanks to Dr. Steinbach of Fritz Rudolf Kuenker, Osnabrueck, for some of the information for this article.

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*...from page 89*

The story of Felix and Regula goes back to the third century AD during the Roman persecution of the Christians. The Roman government carried out various degrees of persecution depending on the current emperor and different locales within the empire. The persecution intensified beginning with Diocletian, who took the purple in 284, and his co-emperor Maximian in 286. They soon set about purging the army of all Christians. The core of the story is that Felix (brother) and Regula (sister) were persecuted for their Christian faith, fled to the territory of present day Zurich, where they were captured and executed.

The account has been embellished. Possibly, Felix was a soldier in the “Theban Legion,” which is named for Thebes in Egypt. In 286 Maximian commanded all soldiers to worship the Roman gods, and those legions who refused were to be decimated, repeatedly, until full compliance was achieved.

*continued on page 95...*



## Alaska Mint Howard Ford, NI #LM90

The Alaska Mint, located in the city of Anchorage, produces several of what it calls 1/10th ounce and 1/4 ounce coin jewelry. A large number of these items portray the native wildlife of Alaska. Bear, Elk, Moose, Salmon, Whales and many other types of animals, including a multitude of birds, abound on the pieces. I have a 1/10th ounce Grey Wolf in my assortment of unusual world gold. It is a very attractive item, with the head of the wolf facing front on one side and the Great Seal of the State of Alaska on the other. A large amount of detail appears on the seal, and the designer(s) have really done an excellent job in carrying the design over to the small 1/10th ounce “coin.” Overall, the artwork is very pleasing and professional. The Alaska Mint has been in operation for a number of years. My Grey Wolf is dated 1993.



(Images not actual size)

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*...from page 94*

Felix and his sister Regula fled to Zurich, were captured and beheaded on an island in the river Limmat where today the *Wasserkirche* (Water Church) stands. But that is not the end of the story. After their execution, the siblings picked up their severed heads and swam to shore on the right bank of the river, then climbed part ways up the hill before collapsing. Where they collapsed is where they were buried. Five centuries later when Charlemagne learned about the siblings, supposedly from a stag or by his horse falling to its knees over the graves, he ordered a church to be built on the gravesite. Beginning in the eleventh century the Grossmünster (large church, cathedral) was built on the same site. It appears that the third saint, the siblings' servant Exuperantius, is an invention from the 14th century.

How did Zurich come to issue a large silver coin with the sibling saints pictured on it? Zurich became a tourist place largely due to pilgrims visiting the site of Felix and Regula's martyrdom and their relics. The Carolingian emperor Louis the Pious founded the Fraumünster (Lady's Church) Abbey in 853 and gave it to his daughter Hildegard. The abbesses of Fraumünster, due to their association with the Holy Roman Empire, effectively controlled Zurich. As Zurich grew in commercial importance the civil authorities obtained minting privileges. Because of the wealth of the city there was a need for high value coins, but since Zurich did not yet have imperial authority to issue gold, they chose to issue large silver coins following after the Talers invented in 1486.

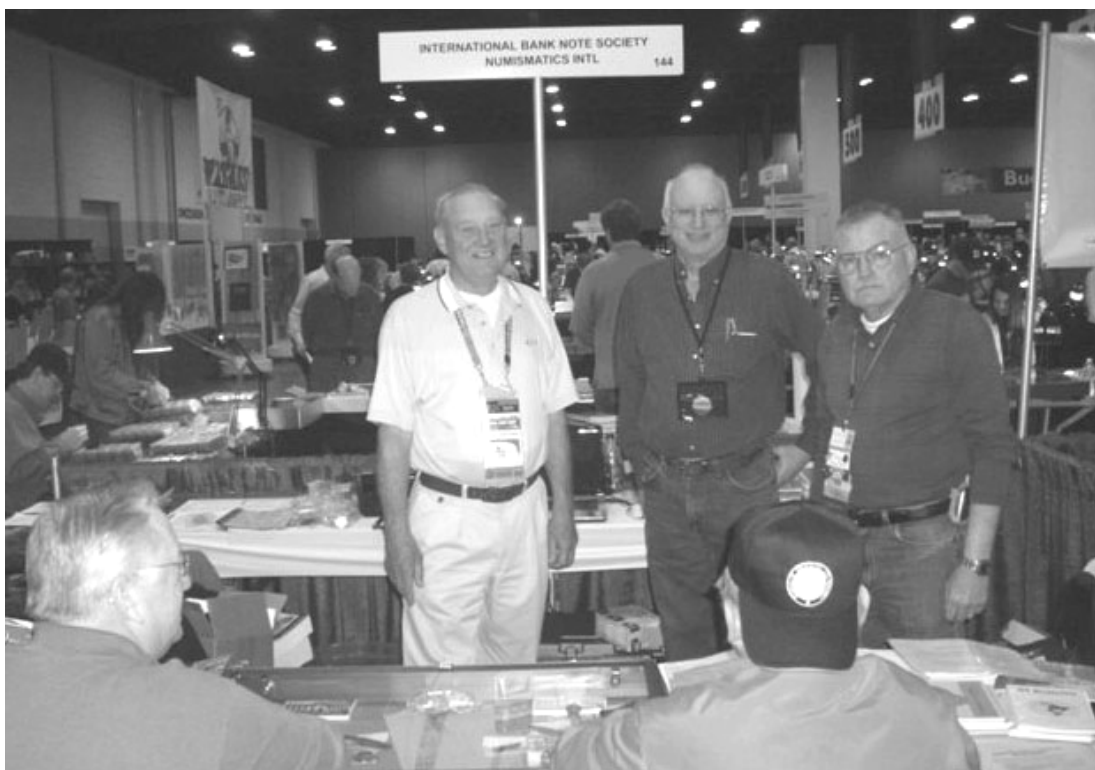
*Continued on page 97...*

## NI Educational Programs

### Roundup Report on National Money Show Fort Worth, Texas, March 25-28, 2010



The Numismatics International Education Program Moderator, Howard A. Daniel III, manned club booth 144 for NI (and IBNS, NBS & PCF) at the ANA National Money Show in Fort Worth. Three hundred and ninety-nine packets with world coins from NI (and a banknote from IBNS) were given to young and new numismatists in the name of NI. One packet was found as the booth was being closed so not all four hundred packets were given out. Most of the catalogs brought to the show were given to scout counselors and the parents of scouts.



Larry Smulczenski of IBNS and the MPC Fest (left), David Gracey, NI Librarian (center) and Howard Daniel (right). Photo by John Wilson, past ANA President and currently an ANA National Volunteer for their conventions.

The NI meeting was held at 11 AM on Saturday, March 27, in a meeting room 108. There was a lengthy show-and-tell and Howard gave a short talk on some old Lao silver and copper bars and other pieces, and some French Indochina silver bullion pieces minted during World War II to purchase opium from the highland tribes. The opium was sent to a large chain of opium dens which financed most of the government operations.

Howard is scheduled to represent NI in Milwaukee, April 26 to May 3, 2010. He will setup a club booth for Numismatic International at The Central States Numismatic Society show.

**ANA World's Fair of Money  
Boston, August 10-14, 2010**

Billed as the largest coin show in the world, this year's World's Fair of Money will be at the John B. Hynes Convention Center, 900 Boylston Street, Boston, Ma.



NI Educational Programs

ANA World's Fair of Money: August 11-14, 2010

The Numismatics International Education Program Moderator, Howard A. Daniel III, will be manning a club table for NI (and IBNS, NBS & PCF) at the ANA World's Fair of Money in Boston. There will be 400 free packets with world coins from NI (and a banknote from IBNS) to be given to young and new numismatists in the name of NI at the club table. References will also be given to scout counselors to assist them with scouts working on their numismatic merit badge.

There will be an NI meeting at 11AM on Saturday, August 14, in a meeting room to be described in the show program. All NI members are welcome and should bring one piece from their collection or one bought on the bourse to describe during the show-and-tell part of the meeting.

Howard will also be the moderator of the International Bank Note Society (IBNS) meeting at 12 Noon in the same room on the same day, and all NI members are also welcome to attend it. There is a Mini-Fest during the last 15 minutes of the IBNS meeting. This part of the meeting is conducted by collectors of Military Payment Certificates (MPC) and other military financial instruments. Military Fest Certificates (MFC) are "paid" to all attendees. Whether or not you collect military financial instruments, you will enjoy this event.

The NI club table can be designated as a meeting place for NI members, and members can also volunteer to staff the table so Howard can look around the bourse and attend other meetings. Howard is looking forward to meeting new and old NI members in Boston.

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*...from page 95*

At the time this coin was made, the authorities must still have been wary of offending the Fraumünster because they chose Felix and Regula as the theme of the coin. Felix and Regula are on the seals of both the Fraumünster and the City of Zurich.

Further details are available on internet at the Münzen & Medaillen website:

[http://www.muenzenundmedaillendeutschland.de/deutsch/d\\_bes\\_archiv005.html](http://www.muenzenundmedaillendeutschland.de/deutsch/d_bes_archiv005.html).

*NI*

## NI Bulletin Article Contest Winner 2009

When reviewing articles for the 2009 Editors Choice Awards I was able to narrow the field to three articles. All three are excellent and worthy of reading again should you have a mind to do so. Two of them were published in the July/August edition, "The Creation of the Bahia Mint and the First Brazilian Pattern" by Alberto Paashaus and "The White-Ship Disaster, Part Two: The Pennies of Stephen, Maud and Pereric" by Howard Ford. The third article was published in September/October "The Coinage of Mexico Struck During the Reign of Charles and Johanna" by Kent Ponterio.

After several readings and consultation I finally selected one article over the others. I am delighted to inform the membership that the Best Original Feature Article award goes to Kent Ponterio for his article "The Coinage of Mexico Struck during the Reign of Charles and Johanna."

I am not issuing the Short Article Contest Award for 2009. Please take note and start writing those short articles of 500 words or less!

Please join me in congratulating Kent on his award.

Editor



### Member Notices

Want to buy the following two coins. Serbia 50 Para 1942 (German Occupation) KM30 and 1 Dinar 1942 (German Occupation) KM31. Prefer condition as close to uncirculated as possible. Robert Plemmons, 147 Rhoads Ave, Haddonfield, NJ 08033.

I am beginning to down-size my collection of coins which includes European, Asian, Islamic, some Ancient and a large of collection (not itemized) of India coins. Also US Proof sets and individual proof coins, both U.S. and foreign. Paper money of all kinds, including many expensive Afghanistan, Iraq, Iran and Europe and Asia. Send your want list to John Vandigriff, I will send you a list of what I have. Email: [johnvan@tx.rr.com](mailto:johnvan@tx.rr.com).

